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# CLASSICAL WEEKLY

VOL. 36, NO. 24

May 24, 1943

WHOLE NO. 975

## THIRTY-SIXTH ANNUAL MEETING

### REVIEWS

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### ABSTRACTS OF ARTICLES

## ANNOUNCEMENT:

Inaugurating a new series of studies in ancient and mediaeval history, thought and religion under the editorial direction of Professor JOHANNES QUASTEN and Professor STEPHAN KUTTNER, Catholic University of America

## TRADITIO

Volume One 1943

will be ready in August (LIMITED EDITION ONLY)

For circular and rates apply by post card to

**Cosmopolitan Science and Art Service, Inc.**

638 Lexington Avenue

New York, N. Y.

# CLASSICAL WEEKLY

Published weekly (each Monday) except in weeks in which there is an academic vacation or Armistice Day, Thanksgiving Day, Christmas, New Year's Day, Washington's Birthday, Easter, or Memorial Day. A volume contains approximately twenty-five issues.

Owner and Publisher: The Classical Association of the Atlantic States. Place of Publication: University of Pittsburgh, 4200 Fifth Avenue, Pittsburgh, Pennsylvania. Printed by The Beaver Printing Company, Greenville, Pennsylvania.

James Stinchcomb, Editor, University of Pittsburgh, 4200 Fifth Avenue, Pittsburgh, Pennsylvania.

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Contributing Editors: Lionel Casson, Jotham Johnson, Eugene W. Miller, Charles T. Murphy, J. C. Plumpe, Bluma L. Trell. Price, \$2.00 per volume in the Western Hemisphere; elsewhere \$2.50. All subscriptions run by the volume. Single numbers: to subscribers 15 cents, to others 25 cents prepaid (otherwise 25 cents and 35 cents). If affidavit to invoice is required, sixty cents must be added to the subscription price.

Entered as second-class matter October 14, 1938, at the post office at Pittsburgh, Pa., under the Act of March 3, 1879.

Acceptance for mailing at special rate of postage provided for in the Act of February 28, 1925, authorized October 14, 1938.

Volume 36 contains issues dated: October 5, 12, 19, 26; November 2, 16, 30; December 7, 14 (1942); January 11, 18, 25; February 8, 15; March 1, 8, 15, 22, 29; April 5, 12; May 10, 17, 24; June 7 (1943).

## COMING ATTRACTIONS

MAY 27-28 Cedar Crest College

ANTIGONE OF SOPHOCLES

Members of the Classical and Philological Associations are invited.

NOVEMBER 27 Hotel New Yorker, New York

CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

Autumn Meeting

## THIRTY-SIXTH ANNUAL MEETING

The uniformly high level of the papers and discussions won the hearty approval of the 200 members and guests who attended the April 30-May 1 sessions of the Classical Association of the Atlantic States at the Benjamin Franklin Hotel in Philadelphia.

The first session was presided over by ex-president Sister Maria Walburg of the College of Chestnut Hill. On this program Dr. P. J. Downing of the Browning School, New York, discussed "The Proper Blending of Utile and Dulce in Elementary Latin." Next "The Hibernation of the Humanities" was presented by Professor Oscar James Campbell of Columbia University, and "The Continuity of Italian Culture" by Dr. David Randall-MacIver, noted student of the Etruscans and primitive Italy, recently of Florence, now a resident of New York. These excellent papers were followed by a business session over which the President of the Association, Miss Edna White of Dickinson High School, Jersey City, presided. Friday ended with a dinner meeting in which American Friends of Greece and the Philadelphia Classical Society participated.

Again beginning with a consideration of school Latin work, the Saturday morning session heard Dr. Bernice V. Wall of Taft Junior High School, Washington, treat "Making the Community 'Latin Conscious'," Dr. Emory E. Cochran of Fort Hamilton High School, Brooklyn, discuss "Making the School 'Latin Conscious'," and Professor Casper J. Kraemer, Jr., of New York University apply to higher education a similar topic in "Making the College 'Latin Conscious'." This session, over which Professor Franklin B. Krauss of Pennsylvania State College presided, closed with a timely paper by Professor Edgar H. Sturtevant of Yale University on "The Intensive Language Program and the Teaching of Latin."

After the final business session, Saturday afternoon, there was another attractive program of papers. Professor James Stinchcomb of the University of Pittsburgh was in the chair. "The Charm of the Greek Anthology" was presented by Professor Donald Blythe Durham of Hamilton College, and an eloquent analysis of the function of classical education in today's schools and today's life was read by Professor J. Edward Coffey, S. J. of St. Peter's College.

Much time and thought were given by the Executive Committee at its two sessions to a thorough consideration of a topic which has had attention, sometimes desultory and sometimes hasty, over a period of several years. This concerns the optimum nature and management of CLASSICAL WEEKLY. The Committee decided not at this time to take advantage of the legislation of the 1942 Annual Meeting enabling an immediate transfer of the publication to the hands of a national body. But it instructed that the pages of CLASSICAL WEEKLY be opened for the fullest possible discussion of this question. Two opinions dominated the discussion. Some members believe that the interests of scholarship are best served if the periodical remains under the control of the compact regional organization at least until there can be a general redistribution of the country's classical publications to bring national control of those appealing to nation-wide interests and to restrict regional organs to regional control. Other members feel that the lead should be taken by the Association, and that giving over an established, adequately financed periodical to a national body would result in a strengthening of all publishing organizations and in an improvement of the effectiveness of both organizations and publications. Specifically, it is argued that CLASSICAL WEEKLY is a more appropriate organ

for the American Philological Association and should be in its hands. Conversely, it is held that a generation of satisfied readers is proof that the Classical Association can, in spite of its smaller membership and limited geographical area, publish a journal that meets a distinctive need.

# FINANCES

A statement of the finances of the Classical Association of the Atlantic States at the date of the end of the fiscal year, April 7, 1943, covers both the account of the Association and that of CLASSICAL WEEKLY.

In the former the year began April 21, 1942 with a balance of \$20.06. Dues of \$1551.80, bond interest of \$14.72, a loan return of \$100, and 154 subscriptions to The Classical Outlook (\$138.60) brought the total to \$1825.18. Expenditures and allocations of \$1750.99 (printing, clerical work, annual meeting, subscriptions, pamphlets, insurance, delegate's and secretary's expenses) leave a balance of \$74.19.

The account of the periodical began the fiscal year with a balance of \$485.97. Subscriptions outside the Association's territory brought in \$1091.50, back numbers \$7.50, advertising \$424, and allocation from membership fees \$663, to effect in all a total of \$2671.97 received. Printing of CLASSICAL WEEKLY cost \$1624.05; editorial supplies and clerical work cost \$453.37; a payment of \$100 was made to the Association on an old loan. These expenditures of \$2177.42 leave a balance in this account of \$494.55, and cw owns a Defense Bond now worth \$371.

The Endowment Fund has been increased in this fiscal year from \$1632.80 to \$1657.41 by the addition of \$24.81 in interest. The Association owns a \$1000 par value mortgage bond, series N-64, originally issued by the New York Title and Trust Company.

The closing year saw 419 persons take advantage of the combination subscription offers of the Association, compared with 158 of last year. Under the cooperative agreement with the Classical Association of New England, a combination offer of two periodicals has brought 62 cw subscriptions in 1942-3.

Respectfully submitted,

JOHN F. GUMMERE,

Secretary-Treasurer

# REPORT OF THE SECRETARY-TREASURER

The thirty-sixth annual meeting of the Classical Association of the Atlantic States was held at the Benjamin Franklin Hotel, Philadelphia, Friday, April 30 and Saturday, May 1, 1943, with the cooperation of the Philadelphia Classical Society. There was a registered attendance of 128 members.

Most of the papers that were read at the sessions took cognizance of the demands of the war on school and college curricula and emphasized from different angles how the unique values of the Classics must be demonstrated to pupils, administrators, and the public, if these

subjects are to survive. It was the consensus of opinion that the speakers were unusually stimulating and that their proposals were distinctly practical.

The dinner meeting was held Friday night in conjunction with the American Friends of Greece, with President Edna White presiding. Professor H. M. Hubbell of Yale University, as the delegate of the Classical Association of New England, conveyed the greetings of that association in a most gracious manner. In anticipation of the retirement of Professor George D. Hadzsits, head of the Latin Department of the University of Pennsylvania, the Philadelphia Classical Society did homage to him. Dr. Merle M. Odgers, President of Girard College, as a former student and colleague of Professor Hadzsits, eulogized his personal qualities and academic achievements. Dr. Ruth B. Hoffsten, President of the Philadelphia Classical Society, thereupon presented Professor Hadzsits with a gold watch and chain as a token of the esteem of the Society for one who has been active in its administration and functions for many years.

Professor T. Leslie Shear of Princeton University read in his own inimitable manner a paper on Archaeology and Reconstruction in Greece. Mrs. Kaity Argyropoulos, representing The American Friends of Greece, both charmed and moved the assembly with her sympathetic representation of the ordeal of her country. The Honorable Cimon Diamantopoulos, Ambassador of Greece, expressed his personal gratitude and that of his people for the material aid and the spiritual encouragement which the United States have given to Greece suffering under the oppressor. He concluded with the stirring affirmation that the Greece which refuses under the most adverse circumstances to surrender her ancient dignity, ideals, and democratic convictions will endure to justify the assistance and the admiration that America has so generously given her.

At the luncheon meeting of the Executive Committee on April 30, the following members were present: Edna White, President; Ernest L. Hettich and Franklin B. Krauss, Vice-Presidents; John F. Gummere, Secretary-Treasurer; James Stinchcomb, Editor of CLASSICAL WEEKLY; Harrison B. Ash, Thelma B. De Graff, Donald B. Durham, Julia M. Jones, Helen S. MacDonald, Walter N. Myers, Bluma L. Trell. Casper J. Kraemer, Jr., a former editor of CLASSICAL WEEKLY, was also present by invitation.

The Editor of CLASSICAL WEEKLY reported that contrary to expectations last year there is no dearth of material for publication, and that enough for next year's volume is already submitted or contracted for. He acknowledged the favorable comment received from numerous members of the Association and non-members on the general content of the current volume, and especially on the section devoted to "Comment and Conjecture."

The Secretary-Treasurer reported an increase in the

number of combination subscribers, a slight drop in the circulation of CLASSICAL WEEKLY, and a slight increase in the yearly balance of the accounts of the Association and of CLASSICAL WEEKLY. Professor Donald B. Durham, chairman of the Auditing Committee, announced the correctness of the accounts, and the report was approved.

At the business meeting on Saturday afternoon, May 1, Professor Casper J. Kraemer, Jr., chairman of the Nominating Committee, presented the following slate of candidates for the various offices: President, Dr. John F. Gummere, William Penn Charter School, Philadelphia; Vice-Presidents, Professor Donald B. Durham, Hamilton College and Miss Juanita Downes, Cheltenham High School, Elkins Park, Pennsylvania; Secretary-Treasurer, Professor Franklin B. Krauss, The Pennsylvania State College; Executive Committee: for New York, Dr. Bluma L. Trell and Dr. Thelma B. De Graff, Hunter College; Professor Ernest L. Hettich, New York University; for Pennsylvania, Miss Esther M. Smith, Peabody High School, Pittsburgh; Dr. Ruth B. Hoffsten, Girls High School, Philadelphia; Professor Harrison B. Ash, University of Pennsylvania; for New Jersey, Sister Marie-Victoire, College of St. Elizabeth; Dr. Walter N. Myers, Camden High School; for Delaware, Miss Julia M. Jones, Tower Hill School, Wilmington; for Maryland, Professor R. M. Haywood, The Johns Hopkins University; for the District of Columbia, Dr. Joseph C. Plumpe, Catholic University of America. The recommendations of the Committee were accepted and the Secretary was instructed to cast a ballot for the election of the candidates named.

The report of the Committee on Resolutions as presented by the chairman, Professor George D. Hadzsits, was approved. The Editor of CLASSICAL WEEKLY took the opportunity of expressing his appreciation of the splendid services of the Contributing Editors, Dr. Eugene W. Miller, Dr. Charles T. Murphy, Dr. Joseph C. Plumpe and Dr. Bluma L. Trell. A rising vote of thanks was accorded to Miss Edna White, the retiring president, for her effective administration.

At a business meeting of the Executive Committee after this session, Professor Stinchcomb was unanimously reappointed Editor of CLASSICAL WEEKLY.

Respectfully submitted,

FRANKLIN B. KRAUSS

Secretary-Treasurer

#### RESOLUTIONS

The Resolutions Committee wishes, on behalf of the Classical Association of the Atlantic States, to express its warmest thanks to all who contributed to the success of the meetings held in Philadelphia in 1943. We are all aware of the labor that goes into preparation for such meetings and the attention that is required to bring them to a successful conclusion. The Local Committee on Arrangements, of which Dr. Ruth B. Hoffsten was chairman, performed its part with great skill;

the Executive Committee of the Classical Association is to be thanked for its contribution to the success of the meetings and for the excellent programs; those who appeared on the programs deserve a special vote of thanks for the generosity that is involved in participation; the large number of distinguished names was a guarantee of the high level of performance. The students of Miss Helen MacDonald of the Friends Select School prepared remarkably attractive place-cards that were used at the Friday night dinner and we wish not only to express our very sincere thanks to these younger people but, also, our hope that they will be among the leaders of the Classical Association of the Atlantic States some day in the future. The Benjamin Franklin Hotel seems to us admirably adapted to the needs of our meetings. The retiring President, Miss Edna White, presided with charm and dignity, and the Association owes her a particular debt of gratitude. The Association also expresses deep gratitude for the seven years of thoughtful and patient service of the retiring Secretary-Treasurer, Dr. John F. Gummere.

THELMA B. DE GRAFF

DONALD BLYTHE DURHAM

GEORGE DEPUE HADZSITS

The Association at its business meetings adopted the following Resolution of the New England Association as expressing its sentiments in an important question:

#### RESOLUTION ADOPTED BY THE CLASSICAL ASSOCIATION OF NEW ENGLAND AT ITS ANNUAL MEETING AT HOLY CROSS COLLEGE, MARCH 27, 1943

WHEREAS we, the members of the Classical Association of New England, believe unreservedly that the essential reason for education in a democracy is an informed and enlightened understanding of the principles of citizenship and of the good life and that these principles are best taught and learned through a humanistic education; and

WHEREAS we firmly believe that the study of the classical languages, and of Latin in particular, is basically important and invaluable, both linguistically and culturally and also for the better understanding of the aforesaid principles, for thousands of students in our secondary schools, in wartime as well as in the times of peace that are to come, and for the sound establishment and maintenance of that peace; and

WHEREAS, for these reasons, we consider the recommendation of the Educational Policies Commission as expressed in its pamphlet entitled *What the Schools Should Teach in War-time*, to the effect that the study of Latin be practically eliminated at this time from the curricula of most of our schools, to be unwarranted and unwise and more likely to impair than to enhance the quality and the effectiveness of secondary education; therefore

BE IT RESOLVED that the President and Executive Committee of this Association be empowered to appoint a committee to take positive action to counteract the effect of such policies and recommendations; and, furthermore, that this committee be empowered to join with similar committees of other organizations and, in particular, of the American Classical League, and to associate with itself persons of esteemed opinion in other walks of life who feel a concern for the welfare of liberal education, to the end that all measures deemed expedient may be taken to increase the repute of humanistic studies and so to uphold the quality of true education in our country.



## REVIEWS

**Thucydides.** By JOHN H. FINLEY, JR. vii, 344 pages, 2 maps. Harvard University Press, Cambridge 1942 \$3.50

Those who have been following Professor Finley's judicial articles on Thucydides have been hoping that he would sometime gather them into a book. An invitation to deliver the Lowell lectures at Boston has caused him to do this, and all lovers of the classics should therefore extend their thanks to the trustees of the Lowell Institute. The present book contains much more than the substance of Finley's three scholarly articles on "Euripides and Thucydides," "The Origin of Thucydides' Style," and "The Unity of Thucydides' History."

The first three chapters are devoted to the background of the History. The next three deal with the subject matter of the History itself, and the last two are an analysis of Thucydides' style and thought. To these eight chapters are added maps of Greece, of the district about Pylos, of Sicily, and of Syracuse. The maps are followed by a short bibliography and a satisfactory index. The maps lack of a certain amount of clearness and are not too accurate. Mountains are sometimes noted but are conspicuously lacking, for instance, in Aetolia, which is practically nothing but mountains.

The account of Thucydides' life, contained in chapter one, is devoid of conjectural congestion. Almost nothing is known about his life which cannot be inferred by his own account in the History, and much useless speculation about details that cannot be substantiated is avoided by Finley. For this we are grateful. The second chapter sketches Thucydides' intellectual background. The influence of the Sophists on Thucydides' thinking is carefully traced. It seems to me that this influence may be overestimated. The frequent appeal to *φύσις* is stressed, and Medea's surrender to passion because it is a natural instinct (55) is cited as an example. It might be remembered that when Admetus asks his aged father to die in his stead, the crusty old gentleman clinches his refusal by an appeal not to nature but to custom. He says, in effect, it isn't natural for a father to die for his son, nor is it *Greek* (Alcestis 684).

In this chapter, Finley also emphasizes the fact, which has been overlooked by many writers, that the author definitely intended his work to be a "manual for future statesmen" (50). This is a most important point of view for the correct understanding of Thucydides' work. In a recent work, Thucydides in the Science of History, Cochrain notes the influence of the Hippocratic writings on Thucydides' thought; in fact he makes it the overwhelmingly preponderate influence. Finley does not follow Cochrain in this. Cochrain denies that Thucydides is a philosophic historian and contends that he is a scientist, a surgeon of history, so to speak. Finley points out, by implication, what is

quite true—that a doctor's functions are twofold—diagnosis, which is strictly scientific, and prognosis, which requires something of the art of the philosopher and the seer. The latter is much the more interesting process and it is in this field that Thucydides' likeness to the physician is more apparent.

In chapter three, The Plan and Methods of the "History," Finley summarizes his article on the unity of Thucydides' History. It is in this chapter that he makes his most important contribution to Thucydidean criticism. Much of the nineteenth century was spent by students of Homer in dividing the poems up into various layers of lays, only to find at the end of the century that this was but vanity and vexation of spirit. Thucydides' History has been subjected to much the same futile criticism which has broken down in a curious way. The thesis lying back of this criticism is that Thucydides wrote the first four books, then after an interval wrote books five, six, seven, then revised the first four, injecting here and there a passage, and was in the process of writing the eighth book when he died. The endeavor of each critic has been to show that certain passages in the early books were of late origin and, incidentally, that passages considered late by previous critics were really part of the original plan. The ridiculous result of this criticism was that, like the armed men who rose from the dragon's teeth on the plains of Thebes only to slay each other, these critics too have died in mutual slaughter, each proving the conclusion of his predecessor false, and leave behind them the same absence of regret that marked the passing of the sons of the dragon's teeth. Finley shows and, in my opinion, conclusively shows that the History was composed essentially in one period, sometime after 404, when the outcome of events had become clear.

Another great service which Finley has rendered in this chapter is to show that the "digressions" are always introduced either as a proof or as an illustration of a statement previously made. For instance, the "archaeology" in book one is introduced appropriately at that point to prove that the war about which Thucydides is writing is the greatest of all wars.

Chapters four, five, and six are not merely an outline of the corpus of Thucydides' History but also show how Thucydides' strictly limited method was applied logically and consistently to the narrative of these events. These chapters are a good example of illuminating and concisely reasoned exposition. I cannot refrain, however, from expressing my disagreement with Finley's statement (245) that the judgment pronounced on Nicias is "just and in keeping with Thucydides' thought." Stanley Baldwin seems to me in every way a counterpart of the upright Nicias. If English statesmen were compelled, as the Athenian statesmen usually were, also to be military leaders and if Baldwin and/or (preferably "and") Chamberlain had fallen in the retreat from

Dunkirk, would anyone have said of them that they "least deserved so unhappy an end because their entire conduct had been governed by principles of virtue"?

In chapter seven, which deals with Thucydides' style, Finley seems to me to have distinctly overestimated the sophistic origin of the antithetical style. Antithesis is a natural method of presenting ideas and is not necessarily derived from any stylistic training. For instance, Herodotus (8.83), in summing up Themistocles' address to the Greeks on the eve of Salamis, says that Themistocles contrasted the better with the worse, <τὰ> κρέσσω τοῖσι ἥσσοσι ἀντιτιθέμενα. Surely Themistocles, at this point in his career, had not been inoculated with the sophistic virus. Nor does it seem to me that "clarity and elaboration are the marks of the speeches and descriptions" (259). Elaboration, yes, but hardly clarity. Nor do I believe that "periods of widening social horizons demand and receive from the ordinary man a new comprehension proportionate to his new self-respect" (286). This means that in periods of intellectual awakening the common run of mankind is able to comprehend discourses that under ordinary circumstances he could not. Finley gives as an example of such enlarged comprehension Shakespeare's plays and Donne's sermons (285). I simply do not believe that Thucydides' speeches if delivered as they were written could have been understood any more than Aeschylus' choruses or Pindar's Odes could have been understood when they were sung. Try to understand any congregation singing an unfamiliar hymn if you think Pindar's choruses could have been understood. That even the written speeches were difficult is proved by the testimony of Dionysius (on Thucydides 51) and Cicero (Orator 9.30) (quoted by Finley, 270) and by the fact that the History was practically unknown and without influence until the first century B.C.

A certain type of foreordination seems to me to be implied (274-5) in Finley's argument that Blass is wrong in saying that Thucydides "gave a true picture of Pericles' mind but not of his oratory." Finley believes the two inseparable. It seems to me quite conceivable that Pericles having the thoughts which Thucydides attributes to him might still have expressed them in an elevated but clear style. The fact is not sufficiently kept in mind that Thucydides' History is almost the earliest document in Attic prose that we have. The language had not yet acquired artistic form and Thucydides' powerful mind only inadequately solved the problem of forging a graceful artistic style.

The final chapter on the thought of Thucydides is a surprisingly adequate treatment of the product of one of the greatest minds in antiquity. The speeches are found to be fundamentally veracious, that is, true in outlook and attitude but not always in circumstantiality (102, 272 etc.). This conclusion will meet with the approval of most students of Thucydides. Finley suc-

cessfully combats the idea that Thucydides did not understand economic causes (317). It is to be hoped that he has laid that particular ghost forever. He might have more clearly emphasized Thucydides' frequent references to finance. "War is not a matter of arms but of money that gives to arms their use" (83). This thought appears again and again throughout the History.

Finley's style is clear and straightforward; it does not partake of the elaboration of his great master. I was pained to notice that Finley uses normalcy (186) without quotation marks, but he has probably contacted other respectable authorities before admitting this abomination to his vocabulary.

LOUIS E. LORD

UNIVERSITY OF ILLINOIS

**Greek Literary Papyri.** I: Texts, Translations and Notes by D. L. PAGE. xix, 618 pages. Harvard University Press, Cambridge; Heinemann, London 1942 (Loeb Classical Library) \$2.50

This book professes to contain all the Greek verse which has been recovered from papyri, except texts which are already published or destined for publication in other volumes of the Loeb Classical Library or which are fragments too small to be either coherently translatable or which are, in the translator's opinion, unworthy of reprinting for any other cause. The metrical writing here gathered together was composed between the Periclean Age and the sixth century of our era and has been divided by the editor into seven categories: Tragedy (2-191), Old Comedy (194-227), Middle Comedy and New Comedy (230-325), Mime (328-71), Lyric Poems (374-435), Elegiac and Iambic Poems (438-81) and Hexameter Poems (484-607). There is included also an index of the proper names occurring in the Greek text as well as an index of the editiones principes.

The most striking feature of the present volume is that it adds an entirely new type of book to the Loeb Classical Library. Whereas, heretofore, readers of this series had to be content with a short general introduction concerning the author's life and the general tenor of his work, together with a very brief foreword to each of the individual selections, in the present volume, every one of the 147 selections has its own bibliography, which gives a full reference to the editiones principes, followed by abbreviated references to books, articles, reviews and notes which deal with the whole or some part or aspect of the texts. These bibliographies are nearly always followed by introductory notes which very briefly illuminate the texts against their literary and historical backgrounds, elucidate their general meaning, comment on divers matters of interest and im-

portance, such as authorship, style and date, and give approximately the context of the fragment itself in so far as that can be done. Besides this, there is indicated at the head of each selection the age of the papyrus on which it was written, while in the table of contents, the individual entries carry with them the approximate date, certain or probable, when they were composed.

Assuredly, it was necessary, because mere fragments of the papyri remain to us, that this volume should carry more annotations than are usual in the Loeb series. Still, I think tribute should be paid to Professor Page for having made a virtue of this necessity. His argumentation in determining the authorship of the fragments and his precision in declaring their context is a thing of beauty. Never do his conclusions 'latius patent' than the premises allow. Out of a score of examples, I would call attention to the following citation from the introduction to the Pirithous (122-3) as an indication of what I mean (there are two full pages of argument, in which the content of the play, the problem of authorship and the dramatic structure are thoroughly discussed): "In conclusion, the direct testimonies, quoted above, create a sense of uncertainty which nothing can dispel; but modern scholarship has failed to add much, if any, strength to them. On the whole the balance of evidence is in favour of Euripidean authorship: though we still know far too little about the play to permit a definite conclusion. I defer to the consensus of ancient opinion in publishing the play under the name of Euripides." On the more positive side, Page gives an excellent account of himself (*passim*) in arguing out points of construction and in meeting objections, offered by outstanding scholars, to the conclusions he draws (109-13), as well as in his citation of modern authorities and his critical evaluation of their dicta.

Besides this utterly undogmatic attitude, which is refreshing, the introductions and notes contain many other points which will be of immense value to the student of Greek literature. Verb forms, which the unwary might attribute (and actually have attributed) to the wrong source are explained (*ἐξήρασάμην*, 273, from *ἐξέρáo* [Korte] not from *ἐξαράσμαι* [ed. pr.]), the meanings of words are clarified (*ἀγκωνισαμένοις*, 275 literally 'leaning on their elbows', here signifies 'half-asleep'), mythological references are elucidated (487, 499) and striking innovations in the staging and structure of plays are duly noted (127). Finally, the book is liberally sprinkled with cross references to other classical writers, either to explain usages and thoughts found in the papyri (529, 269) or to show the influence of these minor writers on the more prominent compositions of later ages (95, 503, 507).

The things in the book at which adverse criticisms might be pointed are remarkably few. Throughout, there is a rather indiscriminate application of the lofty

name of poetry to all selections. In view of the disparate character of many of the pieces the more generic term "verse" would seem preferable. Furthermore, it appears that the editor has sinned against his own canon, laid down in the Preface, by including many lines so absolutely incomplete that their sense is not even nugatory (398-403). In like fashion, it is quite possible that his remarks directed against his predecessors, who did not translate the fragments (ix), play the part of a boomerang, since there are many places where he himself fails to translate words and phrases (112, 122, 199). The translation itself is uniformly good. However, *ἐγκέρασον* might, I think, have been rendered more accurately than by "pour" (389), and it is not strictly true to translate *καρπῶι* merely by "fruit" (393). Moreover, there is rather a colloquial ring to "much the toughest of the new generation of gangsters" (215) and also to "with skill that never lets you down" (461).

But these minor blemishes can easily be overlooked. The main thing is that Page has made readily available a clear, concise and scholarly exposé of over a thousand years of Greek verse writing. And by his work he has enabled all of us to have ready at hand a volume which for the most part shows us not the few immortal writers who still sit on the mountain top, clothed in glory, but a vast host of lesser lights, who, in their brief day, abode in the lowlands and by the very fact of their writing gave to Greek literature that note of continuity which T. S. Eliot in his Presidential Address to the Classical Association this year declared "essential to the greatness of any literature." For this service all Hellenists are certainly indebted to the distinguished editor of Greek Literary Papyri.

JOHN P. CARROLL

JESUIT NOVITIATE, WERNERSVILLE, PENNSYLVANIA

**The Wisdom of China and India.** Edited by LIN YUTANG. xiii, 1104 pages. Random House, New York 1942 \$3.95.

This book, already extensively reviewed in the general press, offers renewed proof of the debt of modern to ancient times. As an anthology of Oriental writings, it is not by plan restricted to those of antiquity; yet these dominate the book.

Exception will undoubtedly be taken to the small representation of mediaeval and modern writers. Few anthologies have completely satisfied anyone except the compilers, and probably not even them. But we may feel that Dr. Lin is as competent as anyone to judge what must be included and what rejected; and his implicit testimony to the power and greatness of ancient literature is impressive. As Yün, "one of the loveliest women in Chinese literature," remarked, "The ancient literature depends for its appeal on depth of thought



and greatness of spirit, which I am afraid it is difficult for a woman to attain" (973). Feminists may overlook the last clause; classicists may very readily find another word to substitute for "woman."

A complete list of Dr. Lin's selections, with the topics under which they are grouped, is here included for those interested.

Under Indian Piety are Hymns from the Rigveda, the Upanishads, "The Lord's Song" (Bhagavad-Gita), the Yoga Aphorisms of Patanjali; under Indian Imagination, the Ramayana; under Indian Humor, the Fables of Panchatantra, and The Enchanted Parrot; under Buddhism, the Dhammapada, "Three Sermons by Buddha," Some Buddhist Parables and Legends, The Light of Asia, the Surangama Sutra, and "What is Nirvana?" A glossary of Hindu words completes the Indian section.

Under Chinese Mysticism are "Laotse, the Book of Tao" and "Chuangtse, Mystic and Humorist"; under Chinese Democracy, the Book of History, "Mencius, the Democratic Philosopher," and "Motse, the Religious Teacher"; under The Middle Way, Aphorisms of Confucius, "The Golden Mean of Tsesze"; under Chinese Poetry, various selections; under Sketches of Chinese Life, "Chinese Tales" and "Six Chapters of a Floating Life"; under Chinese Wit and Wisdom, "Parables of Ancient Philosophers," "Family Letters of a Chinese Poet," Epigrams of Lusin, and One Hundred Proverbs. The book concludes with an explanation of the pronunciation of Chinese names and a table of Chinese dynasties.

It may be the tail wagging the dog (after all, Dr. Lin is something of a wag), but the editor's introductions to the various sections and selections constitute the most delightful feature of the entire book. They reveal that combined penetration, breadth, humor, satire, common sense, and scholarliness that his earlier books have led us to expect.

Certain of his remarks have a Yutangy interest for classicists. For example: "Our whole attitude toward truth has been vitiated by our scientific training and we can no longer be interested in a truth that cannot pull a locomotive or work a steam shovel" (937; cf. also 567, 74). On the subject of the art of translation: "This may be considered the general rule, that when we find a translation difficult to read, it is sure to be scholarly" (745). "Translation is an art of seeking the exact word, and when the exact word is found, circumlocution can be avoided, and the style preserved. Translation also requires a certain stupidity, and the best translation is the stupid one which does not go out of its way for 'brilliant' interpretations" (582). "Personally I have been kept away from many of the world's masterpieces because in my young days I happened to stumble upon some bad edition or translation of a certain work" (31).

As a number of the translations in this book are by Dr. Lin, in the light of the foregoing remarks he might

be said 'collum proicere.' Fortunately he acquits himself splendidly, that is, readably. This cannot be said for all of his translators. At times Dr. Lin is even forced to apologize for them; e.g., "There is still no good translation of even such an important work as Mencius; and I have not had the opportunity to make a new translation" (745, bottom). As the selections from Mencius cover only 38 pages, it does not seem unreasonable to think that it was the editor's duty to produce a "good translation."

In the Indian section too many Sanskrit words are retained untranslated. This is a hindrance to the ordinary reader who does not want to be forever turning back to the glossary.

References or parallels to Greek and Latin literature constantly occur: The Mahabharata (not printed) is comparable to the Iliad; the Ramayana, being an epic of wanderings and a wife's loyalty, to the Odyssey (135-6). (In some ways comparison of the Ramayana to the Aeneid might be more apt, for its former part is devoted to the wanderings, the latter part to the battles of heroes.) A bow like Odysseus' must be strung (143ff.). The monarch, as in Homer, is not absolute, but appeals to chieftains and subjects for concurrence or suggestions (154).

The Indian animal fables closely resemble those of Aesop, even down to "the gift for moralizing." In fact, India is thought to have been the source of Aesop's inspiration (cf. 4, 265-7, 365).

There are passages reminiscent of Socrates/Plato: The Cave appears in embryonic form in "The Lord's Song" (66, sect. 69 and footnote). "The greatest of all evils is the evil of ignorance. . . . The evil life is really the *thoughtless* life" (323, the Dhammapada). "The man of perfect virtue cannot be burnt . . . nor drowned . . . nor hurt . . ." (687, Chuangtse). "Do not do unto others what you do not want others to do unto you" (381, Confucius).

Aristotle's Golden Mean takes rather a startling turn at the hands of Confucius. Dr. Lin summarizes it:

The gentleman can do nothing exciting or out of the way to distinguish himself except by his indistinguishability from other gentlemen. If courage is but the mean between foolhardiness and cowardice, courage is somewhat nondescript and can hardly be sensational. If the good management of money is but the mean between extravagance and being a miser, neither can that staid, sensible keeping of family accounts have anything heroic about it, or reach psychopathic proportions to provide delightful material for the 'realist' writers. If therefore we must be gentlemen, we'll have to be contented with just being gentlemen. But in this plebeianism, there is great content. Plebeianism satisfies (813).

The essence of Confucian culture is the moral effort to aspire to achieve the commonplace. It is by holding to the doctrine of the Golden Mean, or the Middle Way, that commonplaceness can be achieved (843).

In both Indian and Chinese sections there are passages with the ring of the Seven Wise Men of Greece (e.g., "Never too much" 618, Laotse) or Marcus



Aurelius. In fact, Dr. Lin has recently remarked elsewhere that that Roman emperor is certainly "very Chinese."

From the Dhammapada comes a sentence quite Lucretian:

When the learned man drives away vanity by earnestness, he, the wise, climbing the terraced heights of wisdom, looks down upon the fools: free from sorrow he looks upon the sorrowing crowd, as one that stands on a mountain looks down upon them that stand upon the plain (329).

Even Ovid finds his opposite number. The Buddhist story "A Courtesan Tempts the Monk Ocean-of-Beauty" outlines forty ways by which a woman may "attract" a man (375-6). I shall not list the forty ways; but Ovid would find nothing therein unworthy of his amorous self.

All this supports Dr. Lin's valid insistence that "truth can be arrived at by independent human minds" (357; also 785).

Four misprints were noted: "youthtful" (202), "towards" bis (335), "they" for "thy" (396, line 7), "magistrate" (1015). At the bottom of 1023 there is a misplaced "practically": ". . . I . . . practically visited every province . . ."

The book is quite up to the high Random House standard, both in concept and format. It is not easy to read. It is of uneven interest, translation, and worth, but to scan it a second and third time is a pleasure. It is a valuable book to own.

GRAVES HAYDON THOMPSON

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**Myth and Society in the Attic Drama.** By ALAN M. G. LITTLE. xi, 95 pages. Columbia University Press, New York 1942 \$1.50

The present book is the outgrowth of an attempt to answer the question: "Why do people continue to read these plays?" To this, however, no professed answer is given. Rather, this book deals with a second question: "If they can move us in times like these, must they not have stirred more effectively a contemporary audience?" The solution is sought in an attempt at combining of Attic drama and Attic society as halves of one picture.

The author, making much use of evolutionary psychology, individual and social, holds that the rise of the drama was one symptom of a far-reaching transition. The Athenians, even in the early fifth century, were, in large numbers, still primitives. Some of the features of tribal life had undergone considerable change, long before this time, but the taboo of the clan remained a psychological stronghold; this it was the function of tragedy, in its early days, to storm. Mythology served the Athenians and their dramatists as the dynamics of thought and a means of communication.

The audience of Aeschylus was moved more by symbol than by abstraction; but to Euripides the myth was an encumbrance, because his audience had outgrown it. The drama was probably itself the force that had led to the decline of mythology. During the fifth century, Athenian thought passed from the partly subconscious, with primitive, mythological modes of expression, into the conscious, with the conscious use of abstract speech and logic. During this rapid transformation, the drama was a catharsis for society, as a solvent of social strife, as well as for the individual.

That historical certainty on many specific points is unobtainable, is recognized.

The Athenian tragedies and comedies and, with inevitable brevity, the Syracusan mime and the new comedy are discussed, with an extreme minimum of literary criticism, and correlated in successive chapters with the political and social changes in Athenian life and world conditions. Aeschylus, Professor Little holds, contrived in each of his trilogies to depict an ancient, primitive principle and the newer law of the city state in opposition, and to give mythological sanction to the latter. In Sophocles, an aristocratic conception is represented with a democratic background as a foil for its elevated code in single plays, because not struggle, but equilibrium forms the environment. His conceptions are really adaptations of primitive, tribal views; his characters are tribal heroes and heroines in a democratic age. With Euripides and Aristophanes, the faults of a fully developed democratic society afford the problems; the purpose of both is to uphold the precarious balance of a confused city against disruptive forces. The new comedy of the upper middle commercial class and its lowly counterpart, the mime, take us into a very different world, the Hellenistic. To an intended social history of Greek drama, this book is a sort of foreword.

The author holds that the fifth century, at Athens, was equaled in importance and significance for civilization only by our own present age, but that the problems are opposite. We of this day are proceeding to a more integrated, less individualistic society. In popular movements, as events have shown, a myth is necessary, and it may easily be manufactured with a basis in history, like many of the Greek myths. Our form of thought may again become mythological, our acquiescence in society largely instinctive, a new, calculated primitivism may emerge again. "It is the balance which is important for the future, a balance which combines the solidarity of the group with the free and conscious acquiescence of the individual."

A few particular criticisms belong to the privilege of reviewers. To me, after repeated readings, there still seems to be, on page 9, a confused expression, naturally meaning that Pisistratus gave the recognition of the state to tragedy in order to afford a socially harmless outlet for the rivalry of the *ten tribes*. Unhappily,

Pohlenz' theory of a self-devotion of Eteocles is adopted, a good tragedy in itself, but an incongruous and damaging alteration of *Seven Against Thebes*. It is startling, especially when one considers the technical difficulties involved, to find Eumenides, 653-6, assigned to "the leader of the Court," evidently meaning, of the human jury, the incipient Areopagus. There is very little gained for the argument by this change.

It would not be necessary to argue the worth of anthropological and social study. Yet not in this way can the unanswered question from which this book arose be answered. Surely, one who had the privilege of seeing Greek dramas acted by Mounet-Sully must have been astonished by the asking of such a question. Poetic beauty and literary appreciation can not be gauged by weight and measure, or by the processes of natural or social science. Works of literature, of course, spring from local and temporal conditions, and are influenced by them. The study of these conditions is not only legitimate, but also it may add to the intellectual and emotional comprehension of poetry and prose. The true greatness, however, the real reason for the continued enjoyment, of the *Iliad* and the *Odyssey*; of *Prometheus Bound* and the *Orestes Trilogy*; of the *Oedipus* dramas of Sophocles; of *Hamlet* and *King Lear*, is that they magnificently transcend time and space and social and political conditions, and speak directly as well to the sophisticated as to the primitive or naive.

HENRY S. DAWSON

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**English Bards and Grecian Marbles.** The Relationship between Sculpture and Poetry especially in the Romantic Period. By STEPHEN A. LARRABEE. xiii, 312 pages, 5 plates. Columbia University Press, New York 1943 \$3.50

The scope of this scholarly work can best be suggested by the titles of its twelve chapters: *Poets and Sculpture*; *The Early Poets*; *The Seventeenth Century*; *The Eighteenth Century*; *Blake*; *Wordsworth and Coleridge*; *Shelley*; *Keats*; *Landor*; *Hunt*; *The Lesser Poets*; *Conclusion*.

One of the first things to excite the wonder of the reader of this book is the author's amazing familiarity with not only the poets included in his subject but also with the literature that influenced both poets and artists in the periods concerned—both those of England and those of the Continent—Winckelmann, Sir Joshua Reynolds, Goethe, Lessing, Schlegel, Mme. de Stael, Rousseau, Vasari, etc.—prose and poetry, criticism and theory. Such familiarity with all literature and art history naturally leads our author not infrequently away from what is strictly the subject of his book. For example, in his discussion of Wordsworth, whom he

rigorously excludes from the ranks of Hellenists (281) and who had surprisingly little knowledge and little appreciation of Greek sculpture, Larrabee dwells on Wordsworth's allusions to Trajan's Column, which is a long way removed from "Grecian Marbles."

In the same way, inasmuch as painting and sculpture are arts so closely allied, it is only natural for the author to weave into his discussions the attitudes of English bards to the graphic art, of whatever period. This is especially conspicuous when he deals with Blake and Wordsworth and their relationship to Sir Joshua Reynolds, Flaxman, and other painters and theorists. This sometimes carries him, it seems to this reviewer, rather far from his subject, though the excursus would seem unavoidable in the case of Blake, who was not only a great poet but also a painter and engraver of no ordinary ability and had many affinities with the sculptors.

The Romantic poets, in accord with the taste of their time and with Byron as their most eloquent spokesman, laud in their verses as the highest and best in art Roman copies like the Medicean Venus and the Apollo Belvedere, with Hellenistic Laocoon and the Dying Gladiator in second rank. But then the English world had no acquaintance as yet with Greek originals; and when the sculptures of the Parthenon came to England, these were so different from what had been adopted as ideals, that English taste, for the most part, had no appreciation of them. So Byron, with his decided preference for the old favorites, rails at Lord Elgin's "stone shop" with its "Phidian freaks, / Misshapen monuments and maimed antiques," its "Bruisers" and its "brawny brutes," and no less at the "infants of four-score" (Benjamin West!) who could admire them.

And yet Byron, as Christopher North so justly put it, "gazed upon these masterpieces of art with a more susceptible and, in spite of his disavowal, a more learned eye than can be traced in the effusions of any poet who had previously expressed in any formal manner his admiration of their beauty" (quoted from the *Edinburgh Review* 1818, on page 150). Nevertheless, in spite of the quantity of Greek material in Byron's works, Keats, without classical training, is the most Greek of them all and "enriched English poetry with more good lines inspired by Greek sculpture than any other poet" (231), while "Landor was the most consciously classical artist among the poets of the Romantic period in England" (233). "For the lesser poets of the Romantic period the Antique still exerted great attraction; hardly a poet failed at some time to respond to the 'marvelous power' of Grecian sculpture" (257). It was apparently Byron's devotion to Greece that set the pace for the lesser poets. But it was Landor, Keats, and Shelley that "excelled in re-creating sculptural scenes and relief-like figures, with Hunt and Byron nearest them, though at some distance . . . Landor was most nearly the 'classical' sculptor" (280).

Dr. Larrabee's book is not intended for students of classical antiquities but for students of English literature, and especially of the poets indicated in the subtitle. Indeed the art historian or classical archaeologist will gain from it at best felicitous quotations from the Romantic poets with which to adorn his lectures or writings. For in the days of the Romantic poets little was known of Greek sculpture save through the relatively small number of Roman copies, more or less familiar to them in the museums of Florence and Rome and through drawings in books dealing with the Antique and often (especially in the case of the Elizabethans and earlier poets) only through literary sources, ancient and modern. The use of sculpture to explain literature was a temptation to which yielding was easy. Even though many of the poets appear to have been acquainted with the works of the great Winckelmann, no English bard of the eighteenth and early nineteenth century was a Winckelmann, who could see through a Roman copy to its Greek original and evaluate it accordingly. But of course the poet's approach to works of art is far different from that of the archaeologist or art historian or critic. The poets, feeling only the "mental or spiritual elements which the sculptor had expressed in 'fixed shapes of stone,' poured modern feelings into ancient forms" (285) and can only give expression to their own sensations or emotions on seeing a piece of art.

The poets that could proclaim, for example, that the Torso Belvedere is "the only original Greek work remaining from the Greeks" or label the reclining figure from the southern corner of the east pediment of the Parthenon as "Theseus" or extol the perfection of the Apollo Belvedere and the Medicean Venus above the Elgin marbles do not contribute much to our knowledge of Greek sculpture. But it is worth while for us classicists to be reminded how much inspiration the English poets, from the Renaissance to the Romantic period, received from the masterpieces of ancient art known to them. "Almost every poet of the eighteenth century treated some aspect of the tradition of English interest in Grecian sculpture" (97). And Dr. Larrabee has skillfully exhibited to us their varying attitudes toward Greek art—sometimes description, sometimes interpretation, sometimes criticism, sometimes admiration, and sometimes moralizing or religious or social teaching; sometimes it is mere allusion.

This book, dealing primarily with the Romantic poets, is only a part of a larger plan; for in his preface the author promises several more volumes, carrying on the rôle of "Grecian Marbles" in the poetry of the nineteenth and twentieth centuries not only in England but also in America.

WALTER MILLER

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# ABSTRACTS OF ARTICLES

This department is conducted by Dr. Charles T. Murphy of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

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## ART. ARCHAEOLOGY

BROWN, DONALD F. *The Arcuated Lintel and Its Symbolic Interpretation in Late Antique Art.* The arcuated lintel first appears in Syria in the early ninth century B.C. on city gateways; it drops out of use in the sixth century but reappears in the first century B.C. It is used only on buildings with some religious significance, such as gateways and temples, and only on the façade. From the second century A.D. it commonly appears on objects of the minor arts, where it is used as a symbolic framing device, to indicate the semi-divinity or superiority of the persons placed beneath it. Good examples are the silver disk of Theodosius in Madrid, and the Nicosia plates with scenes from the life of David. This use persisted into the Mediaeval period. In general the Eastern portions of the Empire were more partial to the use of this motif than the Western. Ill.

AJA 46 (1942) 389-99

(Walton)

DANE, NATHAN, II. *A Black-Figured Lekythos at Oberlin.* An unsigned vase, complete except that the handle has been restored. "The curious mixture of styles leaves a vague impression of the artist of our

vase. Clearly not one of the known great masters, but close to several, the painter of the Oberlin vase is identified best as a mannerist of the Amasis painter's circle and the Wraith painter's school." Dated c. 540 B.C. The scene on the shoulder is Herakles in pursuit of an Amazon; that on the body is probably purely genre. Ill. Hesperia 11 (1942) 349-53 (Durham)

DINSMOOR, WILLIAM BELL. *Notes on Megaron Roofs.* Additional considerations which support the conclusions of E. B. Smith (AJA 46:99-118) that the roof of the Helladic megaron was gabled rather than flat. AJA 46 (1942) 370-2 (Walton)

FELTS, WAYNE M. *A Petrographic Examination of Potsherds from Ancient Troy.* Preliminary results of a study which aims to provide new criteria for distinguishing local pottery from imported, the wares of particular periods, and to discover the techniques used in manufacture. Ill.

AJA 46 (1942) 237-44

(Walton)

GRACE, FREDERICK R. *Observations on Seventh-Century Sculpture.* A discussion of the fundamental characteristics of monumental sculpture in the seventh century, in Assyria, Egypt and Greece, at the time when Greeks were coming into contact with both of the other cultures. An examination of representative Assyrian and Egyptian works of this period, which are here considered against their backgrounds, reveals definite parallels with contemporary Greek art; whether or not one should speak of "oriental influence," it is clear that the Greek sculptor at this important stage was not working in an atmosphere of cultural isolation, but was well aware of his more advanced neighbors. Ill.

AJA 46 (1942) 341-59

(Walton)



HILL, DOROTHY KENT. *Two Unknown Minoan Statuettes*. A chryselephantine statuette of a female figure, acquired many years ago by Mrs. Walters, has now been reassembled at the Walters Art Gallery. While both the provenance and the date of purchase are unknown, the statuette appears to be genuine. The ivory has weathered badly, but assuming that none of the gold pieces are additions, the reassembling is substantially correct. An ivory statuette purchased at the same time is an obvious forgery. Ill.

AJA 46 (1942) 254-60

(Walton)

KRAUTHIMER, RICHARD. *Recent Publications on S. Maria Maggiore in Rome*. The investigations of the past few years show definitely that the entire nave of the church, including the triumphal arch and the two aisles, were constructed in the third decade of the fifth century. Refuting Schuchert, K. shows that the original apse (the present transept and apse date from the thirteenth century), of which the foundations have been discovered, belongs to the same period. The clerestory mosaics are also shown to be part of the original fifth century decoration. Ill.

AJA 46 (1942) 373-9

(Walton)

LEHMANN-HARTLEBEN, KARL. *Some Ancient Portraits*. 1. Philetairos. A small gilded terracotta head in Como is shown to be a portrait of the founder of the Pergamene dynasty. Unlike the idealized portraits of the coins and the Naples bust, which were based on a type created after his death, the Como head portrays him in his later years, and is probably a copy, made in Pergamum, of a genuine portrait of the aged general; it is thus the most reliable portrait extant. It is suggested that the head was acquired by Pliny and brought by him to one of his villas on Lake Como. 2. Portrait of an Early Roman Poet. A statue in the Albright Art Gallery in Buffalo, said to come from the Via Appia, may be dated to the period 150-60 B.C. It clearly portrays a Latin poet of Italic origin, but no closer identification is yet possible. Technically, it shows an adaptation to marble of methods used in hollow-bronze casting; stylistically, it combines native Italian and Hellenistic elements; as the product of an experimental period of Roman sculpture, it is of great interest for the development of art at Rome, as well as a masterpiece of rare quality. Ill.

AJA 46 (1942) 198-216

(Walton)

YOUNG, JOHN HOWARD. *Studies in South Attica: The Salaminioi at Porthmos; the Property at Porthmos*. Further study of the locality mentioned in the inscriptions discussed by Ferguson (with a note by Thompson) in *Hesperia* 7 (1938) 1ff. "Porthmos" is located at Boundazéza, where the distance from the mainland to the island of Makronisi (the ancient Helene) is shortest. A new site for "Hale" is suggested. A catalogue is appended of "objects from Sounion which may be connected with the Salaminioi and their property." Ill.

*Hesperia* 10 (1941) 163-91

(Durham)

#### PHILOSOPHY. RELIGION

BONNER, CAMPBELL. *The Technique of Exorcism*. The Kyranides gives directions for making a ring by means of which an exorcist could compel a demon to confess himself. B. here supplements the work of Tambornino to show, from pagan and Christian sources, that the work of the exorcist was most effective when the demon did not merely leave the body

of the possessed, but could first be made: (1) to speak, (2) to confess his name and nature, (3) to give a visible proof, sometimes by violent action, that he was a demon and had left the body of his victim. The influence of these ideas may be seen in the Gospel accounts of certain of the miracles attributed to Jesus. HThR 36 (1943) 39-49

DEWITT, NORMAN W. *The Gods of Epicurus and the Canon*. Three principal aims of the article are to show (1) that what Epicurus in his *Canon* calls an "anticipation" (*prolepsis*) is the antithesis of recollection as posited in Plato's doctrine of *anamnesis*; (2) that since Epicurus considered knowledge of the gods to be a *prolepsis*, the current view that knowledge of the gods comes by vision must be abandoned; (3) that Epicurus, believing in two classes of gods, was actuated in his exposition of their nature by assumptions quite similar to those of Aristotle especially as seen in the latter's *De Caelo*. A subsidiary purpose is "to point out the general trend of Epicurean studies in recent years and to call attention to misconceptions that stand in the way of their progress."

Transactions of the Royal Society

of Canada 36 (1942) 33-49

(Spaeth)

FINKELSTEIN, LOUIS. *Pre-Maccabean Documents in the Passover Haggadah*. The detection of third- and second-century documents in the ritual throws new light on the history of Palestine in the Hellenistic period. The earlier document was clearly devised to present the Passover in a manner that would give no offense to Egypt, then in control of Palestine. The second document, an alternative introduction to the ritual, stresses the relationship between Israel and Syria. It must date after 198 B.C., when the Seleucids acquired Palestine, and belongs most probably to the period 175-172, when Jason was high priest.

HThR 35 (1942) 291-332

(Walton)

— *Pre-Maccabean Documents in the Passover Haggadah* (concluded). Political conditions of the third and second centuries B.C. provide some of the criteria for dating the documents. An additional note deals with the relationship of Egyptian antisemitism to the story of the Exodus.

HThR 36 (1943) 1-38

(Walton)

KRAPPE, ALEXANDER H. *Acca Larentia*. The foster-mother of Romulus and Remus, actually a rationalized substitute for the wolf, is the Italian equivalent, or derivative, of the great mother goddess, the Πότνια Θηρῶν. Her name is interpreted to mean "Mother of the Lares," and parallels are sought in the cults of Leto, the bear-goddess Artemis, and of a number of Asiatic, Celtic, and other divinities.

AJA 46 (1942) 490-9

(Walton)

TORREY, CHARLES C. *The Name "Iscairiot"*. Despite variations in the manuscripts, the true Greek reading had -ωτης, not the Palestinian-sounding -ωθ. But none of the interpretations proposed, including "man of Kerioth," is tenable. T. explains the name as an epithet popularly attached to Judas after the betrayal, and therefore to be derived from Aramaic rather than Hebrew. From the Aramaic *isgariyā* ("the false one") was regularly formed a Greek denominative substantive in -ωτης (cf. Σικελιώτης from Σικελία). When the etymology was forgotten among Greek-speaking Christians, the inflectional ending was thought of as -ης, and the name itself was treated as Iscairiot.

HThR 36 (1943) 51-62

(Walton)